

WESTERN POTTER

Feb/67

Hycraft Nov/66

P.2 P.10
(2nd Sale.)

Studio Fair

1967

Ranada Inn

P.9. Point quarrying

Danish Gallery
P.11

Beatrix Wood St.
at Van. Art Gallery

7

Georgia Hughes.

Alan Carter. San
English Potter
Luster glazes



Kutch Hill Potter.
by David Lambert.

EDITORIAL

An interested and concerned membership should serve to stimulate some of the seeds of thought for editorial comment. Too often, ideas must be generated from the vacuum of a silent membership. I would like to begin 1967 with a plea for more letters to the editor for they can be the food which nourishes comment. Your suggestions for future articles - preferably the articles themselves - are also always welcome. This is your magazine, where are your opinions?

Editor

Robert Wehsteen?
or Jan Irving

PRESIDENT'S REPORT

As we enter the Centennial year, and I approach the end of my tenure as President, it seems appropriate to examine the record, and perhaps say something of the future.

The Guild has shown astonishing growth in the past two or three years, which is no doubt due to a number of factors, including an upsurge of interest in crafts generally.

An important factor in the growth and cohesion of the Guild is the periodical "Western Potter", conceived during Robert Wehsteen's regime, and now very ably edited by Tam Irving. This has become a lively and informative publication.

Much has been done in the educational area through lectures, slides, critiques, and workshops, particularly the latter. Outstanding workshops by Harry Davis, Hal Reigger and John Reeve, have provided the membership with rare opportunities for glimpsing broader horizons. A comprehensive report on the Harry Davis workshop is now being prepared for publication.

The annual Hycroft Sale has proved to be an important event in the Guild calendar. The 1966 sale nearly doubled that of 1965, providing more funds for our educational needs. A significant side effect of the Hycroft event, is the increased awareness and interest of the buying public, in thrown pottery. Far from detracting from sales in retail outlets, it rather tends to stimulate them.

Communications with Eastern Canadian groups have been maintained. Useful exchanges of information have taken place. B.C. potters sent a good selection of entries to Ceramics '67, which was juried in Montreal in December. The Montreal Committee invited Mrs Doris Shadbolt, Research Curator of the Vancouver Art Gallery, to be the juror from the West, and we consider we were very fortunate to have been so ably represented. Potters throughout the Province have entered many other shows and exhibitions, and altogether it has been a period of interest and activity.

Regarding the future, it is my fond hope that the Guild will continue to wield an influence towards the improvement of standards. Exposure to new and different ideas, dissemination of new technical information, and illustrations of other's work, are all aids to personal developments. To be static is to deteriorate, and inventiveness often needs stimulus, so I would recommend that more and more lectures, slides, workshops and kindred activities be part of the Guild programme. My personal view is that most shows and exhibitions should be severely juried, and that members should learn from rejections.

In this respect I confess to a little disappointment in this year's Hycroft sale. There was some interesting work submitted but there was also a plethora of work every piece of which was obviously not the result of "tender loving care". This prestige event will become known as the show window of the Potters of British Columbia, and I strongly suggest that members look at each piece with a critical eye before entering it. This is not and must not be a junk sale, and the jury or "selection committee" has a tough enough time as it is, keeping in mind that it is a sale, not an exhibition. Let's try and keep the standard as high as possible.

Two more suggestions for the future: (1) To do preliminary study towards a suggestion to the Provincial Government that a Department of Arts be established. If this can be set up as a stimulative rather than a directive government bureau, much can be done to promote the Arts and Crafts in this Province. Some Provinces do this successfully, others, where too much control is exercised, fail in their objective. (2) To work towards further collaboration with the other crafts. Two organizations exist which can help achieve such objectives, the Canadian Craftsmen's Council and, locally, the Community Arts Council. Continued representation on these bodies presently in the person of Glenn Lewis, is desirable.

Interesting events are in the offing at the Vancouver Art Gallery: Ceramics 69 will open at the Gallery which will be the first time in history for this event to open in Vancouver. Also, I have been given to understand that the proposed Western Canadian Craft Show is now definitely scheduled.

The future looks to be full of interest and opportunity. As a Guild, it is up to us to provide the leadership which will help our members to keep abreast of developments in the field of arts and crafts.

Eric Marsden

EXECUTIVE MEETING - JANUARY 11, 1967.

The following decisions were made:

- (1) To contribute \$200.00 towards Ceramics '67.
- (2) To reimburse Mrs Shadbolt for any extra expenses which she might have incurred while acting as B.C. juror for Ceramics '67.
- (3) To book Hycroft for November, 1967.
- (4) To organize a jury to monitor pottery standards for "Studio Fair".

→ I am leaving.
Robert W. [unclear]

(CAC)

- (5) To elect a further executive to be known as the Assistant Editor.
 - (6) To make the recently acquired film strip covering contemporary ceramics in the United States available to members on a loan basis (see page 10).
-

GENERAL MEETING - JANUARY 18, 1967.

The President made the following announcements:

- (1) \$200.00 has been contributed towards Ceramics '67.
- (2) Members were reminded about Studio Fair (see page 13). The Community Arts Council would welcome volunteer sales personnel for this event. Phone 261-4578.
- (3) A Western Canadian Craft Exhibition has been scheduled by the Vancouver Art Gallery.

Tam Irving reviewed the Hycroft Sale. Mr. Stan Clarke mentioned that he had attended the opening of the Canadian Fine Crafts Exhibition in Ottawa and was impressed by the fine calibre of the Show. Mrs Olea Davis requested members to provide autobiographies which she would like to use in the compilation of Guild history. The meeting was then adjourned and a coloured film strip of contemporary American ceramics was shown.

Exchange

Readers will have noted that "The Western Potter" has carried news items provided by the Canadian Guild of Potters, the Canadian Handicraft Guild and the Canadian Craftsmen's Association. These organizations will, in turn, extract anything from "The Western Potter" which they might feel to be of interest to their respective memberships. In this way we hope to increase the scope and interest of our publication.

We are pleased to announce that a similar exchange has now been arranged with the Northwest American Craftsmen's Council. We hope that more information from across the border will stimulate wider communication with American craftsmen.

Extract from CANADIAN GUILD OF POTTERS NEWSLETTER -
November 1966

Comment

Those of us who teach are well aware of the fact that there are only two kinds of student, there are those who stay and trust, and those who leave. This puts the teacher in a rather unreal position so far as testing his theories is concerned. His potential opposition quits or graduates so he comes to believe that everything he says is sound. But can this really be so, and is it really such a good thing for a teacher to continue teaching without directly confronting opposition to his ideas? Imagine the effects of such invulnerability to the field of pottery ideas generally.

There is a great temptation for teachers to persist with a 'system', because that certainly makes things easier. There is a good argument for this when dispensing technical knowledge, as it makes for efficient and more complete coverage, but it can be stultifying.

Teaching divides into the two functions of training and education. Training involves repetition and imitation, but education is more subtle for it implies participation of the student simultaneously with the teacher. A good teacher supplies his class with raw spirit which is distilled into ideas and ability by the students. Teachers who merely perform and invite imitation will only help to pass the time of day.

Perhaps it would be well to look outside pottery for inspiration. There is some pretty dull stuff being done these days under cover of the magic phrase "honesty to materials", and is it possible that the matt-glaze syndrome that has dogged pottery for so long has run its course? Personalities involved as students can be stimulated by the most (apparently) obscure or perverse enthusiasms.

Do students demand enough? The best kind of student is predatory. It is often a great mistake to hold a teacher in too much awe. Teachers should be used, and if you like, evolved from. There can be no growth without the changing or atrophying of certain things in the process. In the ideal situation both teacher and student change; if the teacher remains invulnerable and omnipotent then he will, in reality, become weaker and weaker and then suddenly die out - asphixiated by insulation.

Ideas which persist through any length of time in history are usually activated by being, in themselves, incomplete. Examples of this are Christianity, Romeo and Juliet's love or, on our own doorstep, The Bauhaus. The Bauhaus school has had such an immense influence on our time, not primarily because of its achievements, but rather because of what it did not achieve. An untimely end is the most successful sustaining principle known to us. Room is left for our imagination to complete the action, teaching should do the same.

DAVID LONG

Extracts from NORTHWEST AMERICAN CRAFTSMEN'S
COUNCIL of September, 1966

OPINION: Way back in the summer of 1963, Gervais Reed of the Henry Gallery, Univ. of Washington, mailed questionnaires to 350 craftsmen concerning the Northwest Craftsmen's Exhibition which had been an annual spring event at the gallery for eleven years. About 65 questionnaires were returned, answers were summarized (well, sort of), and those who had replied received summaries. There were so many interesting individual comments that Gervais felt impelled to print them all, along with the tabulated yes, no, etc., results. In fact, on the question of competence of the juries practically everyone had a comment! Mostly reassuring, however. At any rate, the summary is interesting reading and we appreciated receiving it.

On the subject of juries, we would like to register a strong vote for the ACC point system. We served on the Bainbridge Craft Show jury with Kay Perine and Gervais Reed, using the 4-point system: 1 point, rejected; 2, accepted with reservations; 3, fully accepted; 4, accepted and prize-worthy. Items were numbered; each juror had a complete list on which he worked independently and at his own speed. The committee tabulated results, then jurors conferred on ties for awards. The show committee later determined the cut-off at 6 points, on the basis of available space. Jurors agreed the system was the fairest they had used. Pauli Dennis, show chairman, thought it very successful, as did Paul Michaels, James Washington, Jr. and Phillip Levine, who juried the Bainbridge Art Show on points the following month.

We also worked with Virginia Kobler and Robert Sperry on the Edmonds Art Festival jury, with the old toss-down-a-colored-slip then confer-argue-concede-bulldoze system. We are thoroughly convinced that it is fair to neither jury nor entrants. Am sure that each of us went home feeling dissatisfied and at least a little frustrated but with no idea how we could have done better under the circumstances. Here's to points!

The Northwest Region slide collection is in the hands of Jane Gehring, School of Arts and Architecture, Univ. of Oregon, Eugene. She has free catalogs, too. Rental fee for each unit is only \$1 for ACC craftsman sustaining members. Crafts covered include jewelry, metals, textiles, glass, wood, enamels, architectural work, mosaics, leatherwork, ceramics.

BEATRICE WOOD EXHIBITION - Vancouver Art Gallery

Miss Wood of Ojai, California, is represented in the permanent collection of the Metropolitan Museum of Art, New York, and in museums in Italy, Japan and India.

Her primary concern is the spectacular colour and nacreous surface provided by Luster glazes. Luster is a form of overglaze decoration in which a thin metallic film is developed on the surface of the glaze. It is achieved by reduction firing or in an oxidizing fire by using local reducing agents. Copper, silver, gold and bismuth in the form of chlorides or nitrates are the favoured metals. These are applied to the glazed ware by using various binding agents. For more detailed information refer to Clay and Glazes for the Potter by D. Rhodes, page 182.

The Persian and Hispano-Moresque potters achieved superb lustres rich with skilfully brushed decoration. Joan Lowndes, in her review of the exhibition - Province, Nov. 10, 1966, noted that Miss Wood had been "initiated by a friend of the great painter Miro into the secrets of Spanish lusterware which she admires above all others". However, it should be noted that brushwork was as important as the lustre in Spanish ware. Miss Wood, on the other hand, has used lustre per se with no attempt at brushwork. Bernard Leach admired the brushwork of the Moors and some of his decorative treatment is strongly reminiscent of the Moorish tradition - see A Potter's Book plate 21 - but in contrast to Miss Wood he ignored the lustre.

Miss Wood's forms recalled ancient Egyptian glass and Islamic pottery. Some of her smaller pieces took on jewel-like qualities and could well have been the precious scent bottles of some forgotten culture. Her approach to throwing is slightly primitive and no doubt she would be the first to admit lack of skill in this direction. In general she appeared to be most successful in her miniscule pieces. The larger bowls with applied figures showed some lack of competence in the decorative field. The tea service, while quite spectacular from the colour viewpoint, was of dubious functional value with handles slumping into saucers and very shallow cups.

Modern examples of lusterware are rare. The English potter Alan Caiger-Smith, firing with wood, is one of the few who specialize in this type of work. However, it is perhaps worthwhile to draw a parallel between lustres and the crystalline glazes perfected by the Natzlers in California. The concern, namely a pre-occupation with surface, is essentially the same.

DISTRICT NEWS

The Kootenay School of Art has had its largest evening class enrolment in its history. Twenty-five eager students regularly crowd the studio space every week. For the first time a number of teenagers are attending the evening classes.

Bob BOZAK, a Nelsonite and a former K. S. A. student, is one of two Canadian Potters whose work was selected to tour the U. S. A. at the recent Syracuse show. He also received the best write-up in Craft Horizons for a Canadian craftsman. It does hurt a little to find out

that your own students are doing better than yourself. Well, c'est la vie! We, at the K. S. A. , wish Bob greater success for the future.

It was indeed a sad story to find out, two weeks past the dead-line for C. C. '67, that while fees and entry forms were received on time, no ceramic ware had been received by officials in Montreal. The ceramic pieces were sent by Express ten days before the dead-line. They were lost somewhere on their way to Montreal. The crate contained three of my pieces, two by D. Bentley and one by A. Suknasky. Bentley and Suknasky were exhibiting for the first time. What a way to start!

MATITUK and MISHA have travelled all the way from Baffin Island to attend Ceramic classes at the K. S. A. G. L. REDDICK, placement officer for the branch of Northern Affairs in Ottawa who travelled to Nelson with them, said he hoped other Eskimos would enrol here. It is apparent that a pattern is emerging and that this may be only the beginning. Last year we had MONA THRUSHER, a young Eskimo woman who displayed a tremendous creative power and an even greater ability to master raw materials. What appears critical is the initial stage of their lives in a world very different from their own. Adjustment at this time may be very difficult for some, although the Art School environment may play a great part in overcoming the initial inertia.

The Kootenay School of Art has been officially invited by the City of Faenza, Italy, to enter the new International Ceramic Competition which will be held in that city this year.

Santo Mignosa

Okanagan

Ann and Zeljko Kujundzic have just returned from a four month sabbatical which took them by car to Mexico and back. Enroute they visited the Navajo and Hopi Indians of U. S. A. gathering a fine collection of the famous Navajo rugs as they toured the area. Ann studied the art of Batik making at the well-known school in San

Miguell de Allende and Zeljko studied ceramics and will be showing his term work at the school during March.

Mr. Schwenk, of Penticton, sends his regards to the B. C. Potters. He has been moving quite briskly through Germany, Switzerland, France, Portugal, Spain and Italy. One interesting side trip took him into Eastern Germany to a small village where potters are still producing essentially peasant wares. He mentioned that in that village and in many other parts he met potters of enormous technical skills, folk who had gone into the potteries at the age of fourteen and had been throwing steadily since. Frequently he notices a tendency to slickness and very commercial looking wares, even though hand made. He notices also the mechanization of many potteries, the dying out of the traditional hand methods. However, on the brighter side, he observes that there are still many excellent studio potters who combine great skill with sensitivity, producing ware of very high calibre indeed.

Frances Hatfield

- - - - -

Vancouver

Film Purchase

A 35 mm colour filmstrip prepared by the Research Dept. of the American Craftsmen's Council, has been purchased. The film reviews contemporary ceramics in the United States and consists of 134 frames covering functional and decorative ceramics as well as ceramic sculpture. Members may borrow the filmstrip for a maximum period of 2 weeks. A \$10.00 deposit, which will be refunded upon return of the film, will be required. A refund of only \$5.00 will be made in the case of non-members. Interested parties should contact the Corresponding Secretary.

Hycroft Sales Soar

We are happy to announce that Hycroft sales increased by 83% over last year. While this may have been due partly to longer sale hours (10.00 a.m. to 11.00 p.m.), we feel that it is also a reflection of excellent publicity and acceptance of the event by the public, as a noteworthy occasion. Hycroft has been booked for Nov. 21 and 22, 1967.

10.

Arrangements have been made for additional space to accommodate the increasing number of pots.

The Executive would like to express its appreciation and thanks for the assistance given by numerous volunteers and for the co-operation provided by various publicity media.

Galleries Galore

Miss Marjo Van Tooren (see July 1966 Western Potter) in partnership with Mr. Clyde Coplin, has opened the Downstairs Gallery in the new Village Square, West Vancouver. The Square is an attractive shopping centre and should become a popular place to browse. Marjo would be pleased to hear from craftsmen willing to consign work. In fact, she says that the Gallery appears to be a non-profit organization at the moment! Please help her to change this!

The Little Tea House, which Marjo also runs at Horseshoe Bay, will now only be open on Sundays.

The New Design Gallery has been amalgamated with the Douglas Gallery at its new location on Davie Street. While we regret the closure of the former gallery, we wish Mr. Christmas success in his new venture.

Ami Napier-Henry and Trudy Brown have recently opened a gallery shop "TRUD-AMI" at 1429 Lonsdale, North Vancouver, YU 5-2333. Potters are invited to submit work on consignment.

The Claybin, an unusual combination of gallery and specialty shop, is a new retail outlet for potters in the Vancouver area. Located at 4247 East Hastings in North Burnaby, it offers the arts to an area which has, until now, done without. Dorothy Doherty - Marie Rippin

The studio, located in the rear of the shop, is equipped with an electric kiln and a power assist kick wheel. Co-owner Marie Rippin is formulating a cone 4 stoneware clay body from local materials, and should be able to comment further on her results in the near future.

Marie Rippin and Dorothy Doherty, both potters, extend their welcome to members of the Potters Guild to drop in at any time. Phone 298-1040.

Slides Wanted

The Guild should be in a position to provide information on the work of the membership. With this in mind we propose to establish a slide collection. It would be appreciated therefore if each member would send five slides of recent work to:

Mr. W. Parsk, Corresponding Secretary,
9468 - 115A St., North Surrey, B. C.

WHERE TO EXHIBIT

CANADA CRAFTS 1967: Canadian Handicrafts Guild: June 21-Aug. 24,
1967.

The following announcement has been received from Mrs A. I. Bryan, Chairman, Canada Crafts 1967:

The Canadian Handicrafts Guild, under the distinguished patronage of His Excellency General the Right Honorable Georges P. Vanier, DSO, MC, CD, Governor General of Canada, is organizing, from June 21 to Aug. 24, 1967, a very special competition exhibition of crafts from across Canada, to be held in Montreal, for our Centennial year celebrations.

With so many people from other countries visiting us during EXPO 67, we must show them the very high standard reached by Canadian craftsmen. Consequently, it is very important to obtain the very best work from all over Canada.

There will be many substantial prizes. A distinguished jury will represent Canada from coast to coast.

If you wish to participate in this exhibition, please write for entry forms immediately, or by March 1st, 1967, at the very latest, to The Canadian Handicrafts Guild, 2025 Peel, Montreal.

We will then send you three entry forms, two of them to be returned to us by May 1st, 1967, the third entry form to accompany your work.

Objects should be sent prepaid only between May 1st, 1967 and June 1st, 1967. One of your entry forms will be returned to you as a receipt on the arrival of your articles.

An entry fee of \$2.00 will be charged, to be sent with the entry forms. A maximum of two articles may be submitted. Articles may be for sale.

We hope that you will participate in making this exhibition a milestone in Canadian crafts.

STUDIO FAIR '67 - Community Arts Council

The following announcement has been received from Mrs M. A. MacDonald, Co-Chairman, Studio Fair '67:

The Community Arts Council of Vancouver is pleased to ask you to participate in an Exhibition and Sale of Art and Art objects by submitting works for the planned STUDIO FAIR '67 (Previously called The Artscraft Show).

The Vancouver Art School students under the direction of Bob Boal, have indicated their willingness to undertake the display of this show at the RAMADA INN - 1110 Howe Street, Vancouver. The dates of the show are:

Wednesday, March 1st, 1967

Thursday, March 2nd, 1967

Friday, March 3rd, 1967

Our objective in putting on this event is twofold. Firstly, we want to do everything we can to promote the arts and crafts in the Province of British Columbia. This show will give the artists, in their different categories of art, an

opportunity to display and sell their works of art to the general public. Secondly, we hope to put on a show that will have as its basis fund-raising for Community Arts Council projects and for the benefit of art in general.

In order to achieve this objective we hope to display the highest standard of art available and therefore entries will be selected on that basis with the co-operation of recognized authorities from each field; i. e. representatives from the Potters Guild and Weavers Guild, who have very kindly agreed to help Arts Council representatives select the number of entries. It is hoped that, if successful, we will continue to hold a STUDIO FAIR annually.

Application forms may be obtained from the Registrar of Pottery - Mrs J. A. Macaulay, 6069 Hudson Street, Vancouver 13, B. C., Phone 266-2130.

CREDITS

Ceramics '67

Jean Fahrni	Olea Davis
Margaret Nehl-McLennan	Gathie Falk
Mick Henry	Avery Huyghe
Tam Irving	Hilda Ross

National Gallery Fine Crafts Exhibition 1966/67

The following names were omitted from the Oct. '66 issue:

Jean Clarke	J. N. Hardman
Stan Clarke	Frances Hatfield
Jan and Helga Grove	Margrete Nehl-McLennan
Louise and Adolph Schwenk	L. F. and Mary L. Osborne

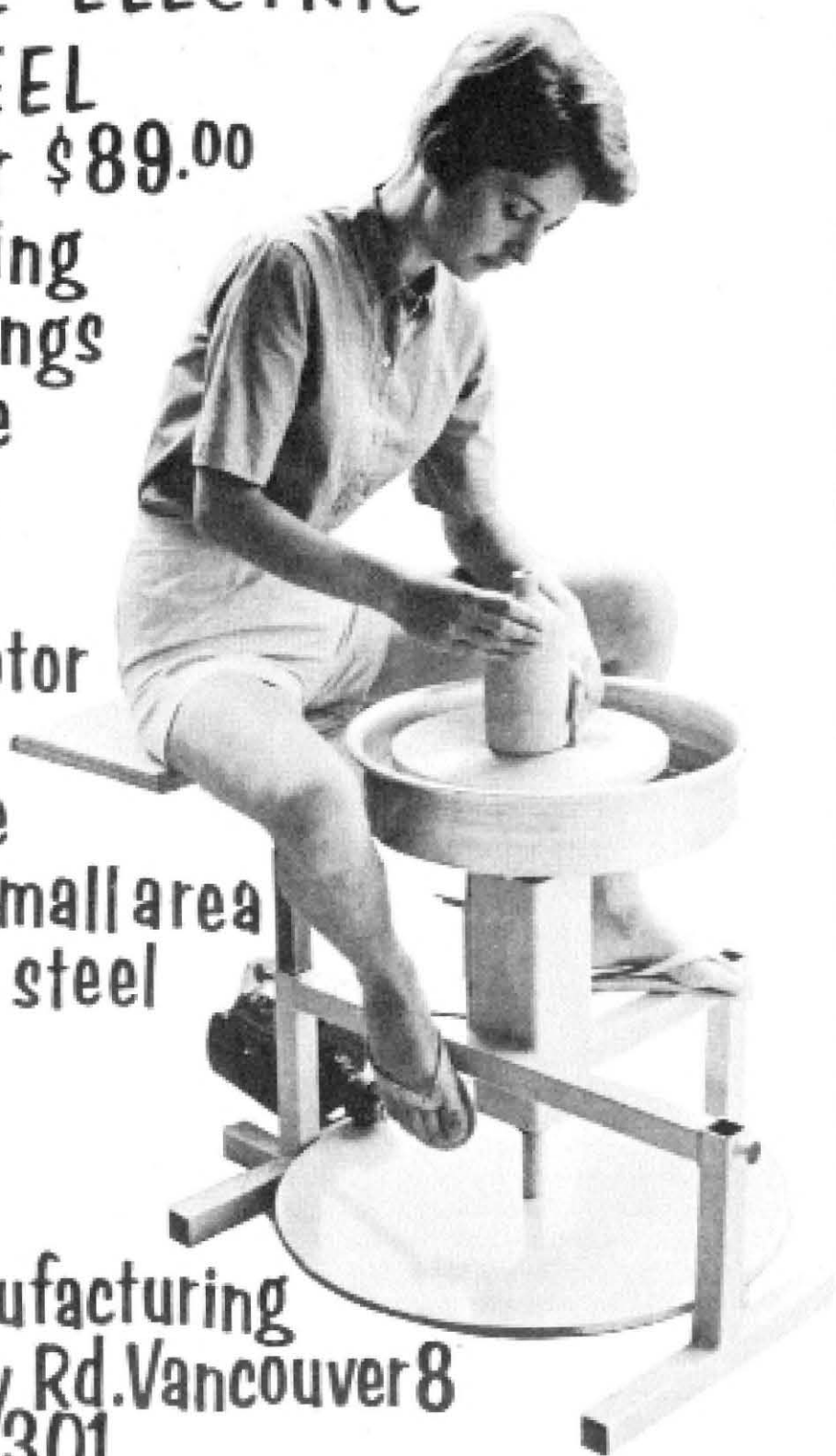
Note: The Editor relies on the members to advise him when they have had work accepted at exhibitions. Apologies to any who have been omitted.

"QUAGMIRE" \$ 109.00

PORTABLE ELECTRIC
KICK WHEEL

less motor \$89.00

- self aligning
ball bearings
- adjustable
seat & pan
- 1/4 hp ball
bearing motor
- welded
rigid frame
- occupies small area
- removable steel
flywheel



write to :
Estrin Manufacturing
3651 Pt. Grey Rd. Vancouver 8
Ph. 731 - 8301

The Forming of Attic Vases

By JOSEPH V. NOBLE

ALMOST ALL ATTIC VASES were made to hold one of three liquids, all essential to the Greek way of life: wine, water or olive oil. The individual shapes were designed for ease of handling, convenience and practicality, but always with an eye for beauty. The clay that was used in making Attic pottery was found in various deposits near the city of Athens, one of which adjoins the present-day town of Amarousi. The clay occurs in large surface areas in a relatively pure state, quite easy to mine. This red clay, with its extraordinary working or handling characteristics and handsome color, is one of the finest clays in the world. Its unusual plastic properties allowed the ancient potters of Athens to fashion the most refined shapes on their wheels. Its red color dictated the restrained, sophisticated red and black color combination that was the hallmark of Attic pottery and which was proudly exported to the lands bounding the Mediterranean Sea and beyond.

The ancient clay pits of Amarousi have been worked continuously to the present day. One of the largest pits is illustrated here. The modern level is about thirty-five feet below the surface of the surrounding ground. Unfortunately, all traces of the ancient workings have been eradicated owing to the constant digging in the pit.

As the clay comes from the pit, it is mixed with sand, small stones, decayed vegetable matter and other foreign material, all of which has to be removed before clay can be used. This is accomplished today, as in ancient times, by mixing water with the clay and letting the mixture stand in a large settling basin. The heavy impurities fall to the bottom and the upper layer of clay and water is pumped or bailed into an adjoining settling basin. This process is repeated, sometimes several times. Each settling purifies the clay still further until the desired quality is obtained. Obviously a purer clay was required to fashion a delicate kylix than to form a large coarse-bodied storage jar.

Clay deposits are found in many locations in Greece, but not all clays are suitable for making pottery; some-

times different clays are blended to vary the color or working properties. This practice was recorded in ancient times in an agricultural treatise known as *Geoponica* (vi.3): "Not all earth is suitable for pottery, but with regard to potter's clay, some prefer the yellowish red, some the white, and others mix the two."

The ancient potter had to know the properties of his clay in order to make the best use of it. The shrinkage of clay takes place in two distinct phases. The first occurs after the vase is formed, during the thorough drying but before firing. The second shrinkage happens during the firing process. Measurements show that in Attic clay the linear drying shrinkage is 9 per cent, and the firing shrinkage resulting from a temperature of 945° C. is 1½ per cent, a total shrinkage of 9½ per cent. The potter had to take this shrinkage into account when he was fashioning the vase. It is most probable that he made the lids for his vases at the same time as the vases so that they would shrink proportionately and still fit after firing.

Most Attic black-figured and red-figured vases, with the exception of the so-called plastic vases, were produced on the potter's wheel. This technique, however, was perfected only after a long period of evolution and development. The earliest clay-forming technique, invented about seven thousand years ago, was the freehand forming of a vessel from a lump of clay. This was accomplished by pushing and pinching the clay until the desired shape was achieved. Examples of this early technique, dating from about 5000 B.C., have been found in Jordan, Iran and Iraq.

Later this process was improved by the use of strands of clay which were used to build the pot. A thick strand was coiled around a flat hand-formed base disc of clay and then pinched and smoothed to form a good joint. Additional strands were added and consolidated to build the pot to the desired height and shape. To assist in the compacting and smoothing operation, sometimes a rounded stone was held inside against the wall of the pot while the outer surface was beaten with a paddle. Very fine pottery with walls of

Attic Vases continued

uniform thickness was produced in this way. The method of making this coiled pottery has been compared to the technique of basket weaving in which baskets are woven with long ropes of fiber. It may be that the coiled pottery technique derived from basketry.

The coil method continued to be practised in Athens, even after the invention of the potter's wheel, in the construction of pottery intended for daily use. This utilitarian ware, consisting of unglazed cooking pots, water jars, saucers and common household pottery, was produced at the same time as the more elegant wheel-made pottery. The very large unglazed pithoi (storage jars) were also made by the coil method.

The potter's wheel was invented near the end of the fourth millennium B.C. Its use was not immediately widespread, some areas adopting it far ahead of others. One of the first areas was Sumer, where it appeared about 3250 B.C. In Egypt it was used as early as the latter part of the IInd Dynasty, about 2750 B.C. In Troy, wheel-made pottery was found at the IIb level, about 2500 B.C.

Various ancient authors ascribed the invention of the potter's wheel to different sources. The earliest Greek reference to the wheel is in Homer (*Iliad* xviii, 599-601): "And now they would run around with deft feet exceedingly lightly, as when a potter sitting by his wheel that fitteth between his hands maketh trial of it whether it run."

The Greek wheel was a heavy, sturdily built disc of wood, terracotta or stone, about two feet in diameter. On the under side was a socket which fitted over a low fixed pivot. The entire wheel was balanced to run true without wobble or vibration. It was customary to have a boy, presumably an apprentice, turn the wheel by

hand, adjusting the speed at the potter's command. Notches around the edge of some wheels afforded a firmer grip. The large size and weight of the wheel provided ample momentum once it was put in motion. Having an assistant for the labor of wheel-turning allowed the potter to use both hands in forming the vase and to devote his entire attention to it. The kick-wheel, or foot-operated wheel, apparently was not used in Classical times.

All things undergo evolutionary changes, and so it was with the design of Attic vases. The tendency from the sixth to the fourth century B.C. was for the contours to progress from heavy solid shapes to an elegant balance between utilitarianism and beauty, and then to somewhat overly elaborate and attenuated forms. Oddly enough, the emphasis was on perfecting the existing designs rather than exploring the development of new shapes. There seems to have been little interest in inventing new pottery styles. The constant repetition of standard shapes could have been disastrous; it could have encouraged mass production without artistic development. However, it was this faithful reiteration of shapes and the striving for perfection within the framework of the shapes that caused Attic pottery to develop in such a magnificent manner. The basic fact that the pottery was intended for daily use gave it validity and forced it to be practical. This prevented the pottery from becoming unrealistic and degenerating into merely ostentatious bric-a-brac without regard to function.

In some Attic vases the contour is a single unbroken undulating curve. One type of kylix has the lip, bowl, stem and foot merged in a unified continuous line. Most vases, however, have clearly articulated sections, and their beauty is based on the harmonious relationships between the various areas. This deliberate ar-



ATTIC BLACK-FIGURED VASES: skyphos, amphora, amphora, hydria (kalpis), stamnos. Collection of the author.

tication allowed the potter to contrast a straight line with a strongly curved one, a swelling form with an incurving plane. These changes of form also served to mask the points of juncture for the parts of the vase that were thrown separately on the potter's wheel.

The vases were achieved freehand on the wheel with only a pair of dividers and a ruler as a guide. There is no evidence that a template was used either to form the vases or to check the measurements of the subtle, well proportioned shapes. Efforts have been made to show that these proportions were based on carefully worked out geometrical ratios. Ratios do exist, but apparently they were accomplished only by the artistry of the potter's eye and not by numerical formulas.

The production of wheel-made pottery requires a high degree of manual dexterity and a continual application of artistic judgment. The form must evolve slowly, but not too slowly or it will collapse, and it has to be developed to its final state through a series of intermediate steps. The tools of the potter are primarily his nimble fingers aided by a few simple implements. There are no complex tools that can assist him. The only improvement in technique that has been made over the ancient potter's is the substitution of an electric motor for the boy who turned the wheel, and the boy probably did a better job, as he had more accurate control of the wheel.

FROM THE STUDY OF REPRESENTATIONS of ancient potters at work and of Attic pottery itself, and with a knowledge of modern ceramic practice, it is possible to recreate the ancient methods of forming the vases. For reproducing an Attic vase, a black-figured kylix was chosen, as this delicate shape presents all of the problems of throwing, turning and joining, and represents

the excellence of Attic pottery. The photographs which illustrate this process are not posed but taken as the potter worked with the wheel in motion.

The process of making a vase starts with wedging or beating the clay to remove air bubbles, to make it homogeneous and to get the clay to the proper working consistency. A ball of clay is then centered on the rotating wheel and firmly held in cupped hands until it runs true without wobbling. Pressure of the thumb in the center of the ball of clay forms a thick-walled ring which is slowly pulled upward between the thumb and fingers, creating a cylinder. The cylinder is now ready to be opened into a bowl shape, drawn up as a long tube, flattened into a plate or closed to form a sphere, at the pleasure of the potter. This process concludes the throwing operation, and the vase is set aside to harden. The following day, when the clay has dried to a firm, leather-hard state, the vase is centered upside down on the wheel. As the wheel rotates, metal, bone or wood tools are used to "turn" or refine the shape by shaving off unwanted clay. Then a wet sponge is used to smooth the vase. The foot of the vase or other sections may be thrown separately, turned and joined to the body of the vase with clay slip (a fine clay emulsion). Finally, the vase, as a combined unit, is turned and the handles are added. The clay must still be in the somewhat plastic leather-hard condition when the handles are applied with a clay slip hinder, or they will not adhere. The vase is now finished and ready for decorating and firing.

The marks of the tools used to form the vases were usually eradicated by the potter, but careful examination will reveal some traces. The inner surface of vases with relatively narrow necks and mouths, such as the amphora, pelike and hydria, usually show the



ATTIC RED-FIGURED VASES: amphora, hydria, calyx krater, kylix, lekythos. Collection of the author.

Attic Vases *continued*

spiral ridges formed by the potter's fingers as he pulled up the clay during the throwing operation. In vases with large mouths like the skyphos and krater these inner surfaces, which would be visible, were carefully smoothed and glazed.

At the completion of the throwing process the soft clay vase was removed from the wheel by cutting through its base with a cord or a wire. The wheel was allowed to rotate slowly while the cord was pulled through the clay. This left a characteristic pattern of spiral grooves on the bottom of the vase. Normally the grooves were removed in the turning operation which shaped the under side of the foot, although in the case of very simple pottery these telltale grooves were allowed to remain. Ancient grooves can be compared to the grooves produced while making the copy of a kylix.

The bodies of some of the simpler Attic vase shapes, such as the skyphos and pelike, were thrown on the wheel and finished in one piece. Many others, however, like the kylix, lekythos, column krater and hydria, were thrown in sections which were then joined with a slip of wet clay before being turned and finished on the wheel. The shape in many cases dictated where the joint was to occur; in the kylix it was at the point of juncture between the stem of the foot and the bowl. The change of shape at these points tends to hide the joints. However, in large hydrias or kraters the body of the vase was so large that it could not be formed properly in one piece, and it was necessary to throw the body in sections. These large bowl and ring sections had to be joined on a continuous curved section where the joint could not be hidden by the articulation. Accordingly, after the sections were thrown and had become firm, they were assembled in their ultimate form and left to harden for a day. The hardening took place in a damp room to prevent too rapid drying and warpage. Later they were joined with wet clay slip, and the entire section was turned and smoothed so skilfully that on the outside of the vase the joint was not visible. On the inside, however, they can be detected through the variation of thickness.

Handles are both a functional and a decorative feature of Greek vases. Modern potters make handles by pulling them from a thick wet strand of clay and repeatedly drawing the clay through their hands. With each stroke the clay becomes more elongated, thinner and tapered, until the desired size and shape are obtained. Other modern handles are made by pressing clay into plaster molds. The ancient Attic potters did not use these methods but rolled lumps of clay



DIGGING CLAY, shown on Corinthian painted tablet of sixth century B.C. Staatliche Museen, Berlin, no. 871.

between their hands or on a flat surface until they formed long ropes or "snakes" of clay. These were modified or combined at the potter's discretion.

ACKNOWLEDGEMENT

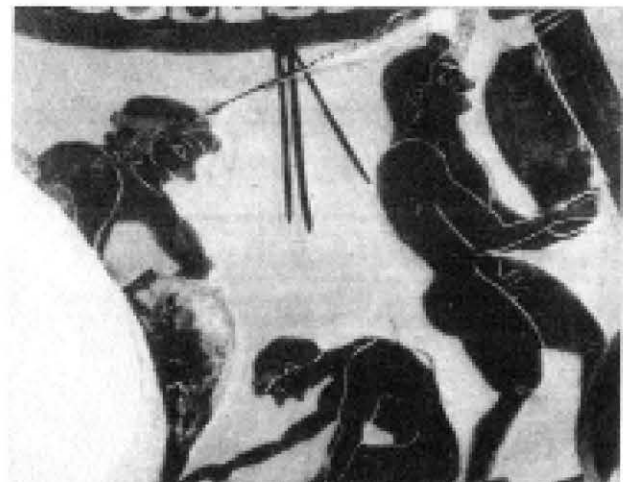
This is Part I of a condensation of a chapter from a book by Mr. Joseph V. Noble, Chairman, Administrative Committee, The Metropolitan Museum of Art, entitled "The Techniques of Painted Attic Pottery", Watson-Guptill Publications Inc. in cooperation with The Metropolitan Museum of Art, \$17.50.



MODERN CLAY SETTLING BASINS at a pottery workshop in Amarousi.



MODERN ATTIC CLAY PIT in the Athenian suburb of Amarousi.



POTTER throwing a vase on a wheel. Attic hydria by the Painter of the Leagros Group. Glyptothek, Munich, no. 4717 (J. 731).

MEMORIES OF AN OLD FRIEND

BROWSING ALONG STOREFRONTS ALONG BURRARD TURNING ONTO FOURTH AVENUE HERE IN VANCOUVER IS ONE OF MY PLEASURES. NOT TOO LONG AGO IN THE WINDOW OF A SECOND-HAND CUM ANTIQUE SHOP IN THIS AREA WAS A SMALL DISPLAY OF POTTERY; ALL THROWN PIECES, RED CLAY, WITH A VARIEGATED BREAKING GLAZE, OPAQUE IN MOST CASES AND WITH THE MOTTLING AND STIPPLING OF THE TRADITIONAL COLORS APPLIED BY SPLASH AND DRAIN.

I STOPPED AND LOOKED FOR A LONG TIME. MY MIND WAS FILLED NOT WITH THE SIGHT OF THE POTTERY BUT WITH A PICTURE OF A FACE, MY EAR SOUNDED TO A HUSKY VOICE, MY NOSE SMELLED WOODSMOKE AND MY MOUTH TASTED WHISKEY, GIN AND COFFEE IN THAT ORDER.

AS SOME OF YOU MAY HAVE GUESSED THE POTTERY WAS MADE BY MY OLD FRIEND, THE POTTER OF KNOTCH HILL AND VERNON. EHBRING WAS HIS NAME AND HE WAS ONE OF THE FIRST FULL TIME POTTERS TO LIVE AND WORK IN BRITISH COLUMBIA. HE WORKED FOR QUITE A TIME AT KNOTCH HILL AND THEN MOVED TO VERNON WHERE HE BUILT HIS POTTERY AND WORKSHOP. HE DUG HIS CLAY FROM THE HILL BEHIND HIS POTSHOP, WASHED IT WITH WATER AND SEIVED IT THROUGH LAWN AND STORED AND AGED IT IN HUGE PITS IN THE GROUND WHICH HE DUG HIMSELF IN THE DRY TIMES. HE THREW HIS POTS ON SIMPLE KICK WHEELS WITH HARDWOOD BEARINGS. HIS SHOP WAS DIVIDED UP INTO THROWING, DRYING, BISQUE STORAGE, GLAZING, CHEMICAL STORES, KILN ROOM AND WOOD STORAGE AREAS. HE HAD STUDENTS OVER THE YEARS BUT WHEN I KNEW HIM HE WAS TOO OLD AND SICK TO PUT UP WITH THE VAGARIES OF THE BREED. THOSE WERE HIS OWN WORDS INTERSPERSED WITH SOME SIMPLE POTTING TERMS ABOUT WOMEN. MIND YOU, HE LIKED PEOPLE AND ESPECIALLY PRETTY WOMEN. HE WAS NOT A RECLUSE. HE LIVED A VERY FULL LIFE WITH MANY SOCIAL EVENTS AND CONTACTS BUT AS YOU CAN IMAGINE, LIFE FOR A POTTER WITH NO CONTACTS WITH OTHER POTTERS WHO SPOKE

20.

THE SAME LANGUAGE WAS DIFFICULT. I HEARD OF HIM WHEN I FIRST CAME TO VANCOUVER TO WORK. THE FIRST CHANCE I HAD I WENT TO VERNON AND WALKED OUT TO HIS HOUSE AND SHOP. HE WAS SICK IN BED WHEN I ARRIVED BUT GOT UP, DRESSED, AND INSISTED ON SHOWING ME THE WHOLE SHOP AND KILNS AND BISQUE STOCK. I UNDERSTOOD AFTER, THAT HE SHOWED EVERY VISITOR THE SAME THING, HOPING THAT HE WOULD BE ABLE TO SELL THE BUSINESS TO THEM. WHETHER HE REALLY WANTED TO SELL, OR NOT, I WILL NEVER KNOW. SOMETIMES WHEN I WAS VISITING WITH HIM HE WOULD DO THE SAME TO OTHER NEW VISITORS AND AFTER THEY HAD GONE AWAY HE WOULD MAKE SOME REMARK WHICH I UNDERSTOOD AS THE FINAL PLAY IN A GAME HE LOVED. ON MY FIRST VISIT IT WAS EVIDENT THAT HE HAD BEEN SICK FOR SOME TIME AND THE POTSHOP WAS ALMOST EMPTY OF NEW POTTERY. HE EXPLAINED THAT IT WAS SHORTNESS OF BREATH CAUSED BY SILICOSIS WHICH STOPPED HIM FROM WORKING BUT THAT HE SHOULD BE BACK AT WORK SHORTLY. AS WITH ALL CRAFTSMEN AND ESPECIALLY WITH POTTERS HE WAS SUSPICIOUS OF ME AND MY POTTING EXPERIENCE SO I HAD TO THROW 100 OR SO POTS TO ESTABLISH MY CREDITS. OF COURSE HIS METHODS AND MINE DIFFERED BUT THE WORKING IS BASICALLY THE SAME. HOW MUCH CLAY CAN YOU WEDGE IN AN HOUR, HOW MANY BOWLS CAN YOU THROW, HOW MANY MUGS, WHAT WOULD YOU DO NOW, THE USUAL SNIFFING DONE BY STRANGE DOGS. HE WAS WELL EDUCATED AND KNEW WHAT HE WAS TALKING ABOUT. FROM THINGS DROPPED BY HIM OVER THE YEARS I ESTABLISHED THAT HE HAD TRAVELLED WIDELY, WAS EITHER SWEDISH OR DANISH, HAD MANAGED LARGE POTTERIES IN DIFFERENT PLACES, KNEW THE SAME PEOPLE THAT I DID, UNDERSTOOD THE ELEMENTS OF MODERN ART AND WAS VERY WELL FOUNDED IN THE ANCIENT HISTORY OF THE CRAFT AND KNEW ALL THE DEVELOPMENTS TO THE PRESENT. I HAVE OFTEN WONDERED WHAT CAUSED HIM TO WANDER AND ESTABLISH HIMSELF IN VERNON. OF COURSE BEING MEN WE NEVER SPOKE PERSONALLY ABOUT THESE THINGS, IT JUST BECAME ESTABLISHED OVER A PERIOD OF TIME. WE BECAME, I BELIEVE, FIRM FRIENDS FROM THE BEGINNING. WE BOTH LIKED AND DRANK BEER. OLD POTTERS' CUSTOM. WE WERE BOTH PREPARED TO WORK LONG HOURS, DAYS, YEARS, STAND UP TO TREMENDOUS SHOCKS, BEGIN AGAIN, ALL

WITH THE AIM OF SAYING WHAT WE HAD TO SAY IN THE ONLY WAY WE KNEW HOW TO SAY IT. VERY DIFFICULT IN A COUNTRY AND CULTURE WHICH DID NOT THEN AND REALLY DOES NOT TODAY USE POTTERY AS PART OF ITS NORMAL LIVING. WE TALKED OFTEN OF THIS AND HOPED THAT WE WOULD BOTH LIVE TO SEE THIS COMING ABOUT ... POTTERS' DREAMS. USED AS I WAS TO BUYING KILN FURNITURE, SAGGERS, RACKS, STILTS, PINS, ALL THE SUPPORTS OF A KILN, IT CAME AS A SHOCK TO FIND THAT HE MADE ALL HIS KILN FURNITURE, USED SHELVES MADE BY LOCAL BRICKMAKERS, SOMETIMES BUILT SLAB SHELVES FROM THE YELLOW FIRECLAY NORTH OF VERNON, PRESSED STILTS, SUPPORTS AND THREW HIS SAGGERS ON HIS BIG WHEEL. ALL HIS WARE WAS SAGGER FIRED IN A RED BRICK OPEN FLAME WICKET TYPE KILN. A WALK-IN ONE, FIRED WITH PRELIMINARY WATER SMOKING OF OIL AND COAL, USING THE DRIP AND EXCESS AIR METHOD AND THEN FIRING WITH SLAB WOOD BOUGHT BY THE CORD FROM THE MILLS BELOW THE ROAD. NO DAMNED SALT AS HE SAID, REFERRING TO THE COAST SLABWOOD WHICH IS SALT WATER SOAKED BEFORE CUTTING. FIRING TOOK APPROX. 48 HOURS AND WAS QUITE HARD ON HIM. HE WAS HELPED WHEN HE WAS SICK BY FRIENDS AND HIS HOUSEKEEPER WHO MADE THE BEST FOOD AND COFFEE EVER. THE CLAY USED WOULD FIRE TO VITRIFICATION IN A FAST HIGH FIRE BETWEEN CONE 6 TO 8. SOMETIMES WITH HIGH WINDS, WHICH VERNON IS SUBJECT TO, THE KILN WOULD OVER FIRE WITH HOT SPOTS AND THE POTS WOULD MELT AND SAG INSIDE THE SAGGERS AND SO WOULD BE OF NO VALUE. HE WOULD THROW THESE PIECES ON THE SCRAP PILE TO GRIND UP AND USE IN THE GLAZE. SOME OF THE PIECES I HAVE SEEN IN THE YEARS SINCE, CAME, I BELIEVE, FROM THIS PILE. GLAZE RUNS HAD BEEN CAREFULLY GROUND. THIS OF COURSE ALWAYS HAPPENS. NOW THAT COLLECTIONS OF EHBRING'S WORK ARE BECOMING QUITE VALUABLE EVEN THE POOREST PIECES HAVE A PRICE. IN THOSE DAYS IT WAS CONSIDERED A GOOD PRICE TO RECEIVE TWENTY-FIVE CENTS FOR A PINT JUG. FIFTY CENTS WAS VERY GOOD. THREE TO SIX DOLLARS FOR A TALL THROWN JUG OR LAMP WAS IN THE REALM OF RICHES. IN

HIS FIRING HE FOLLOWED MORE THE KOREAN METHODS THAN THE EUROPEAN ONES. HE STUFFED FIRE HOLES IN ROOFS TO DRAW THE TEMPERATURES UP. HE SAT IN A CHAIR DURING FIRING AND NEVER LEFT HIS KILN UNTIL IT WAS FINISHED. HIS FRIENDS WERE EXHAUSTED AND HE WAS HAPPY. THE IMPORTANT THING WAS TO PROTECT THE KILN FROM TOO FAST A FALL IN TEMPERATURE. A KILN-LOAD WOULD INCLUDE BISQUE SUPPORTS, SAGGERS, SHELVES, PILES OF BISQUE BOWLS, JUGS, MUGS, BEAKERS, EGGCUPS IN THE PORTUGUESE MANNER, PORRINGERS IN THE DURANTO STYLE, CREAMERS AND SUGARS, MILK COOLERS, RABBIT FEEDERS, BUD VASES, LAMPS, LARGE VASES, MEDIUM VASES, SMALL VASES, PLATES, LARGE BOWLS AND THE TYPE OF POTTERY CALLED BY POTTERS "FRIGGING". SMALL FUN PIECES MADE IN REST PERIODS AND USUALLY CONSIDERED IN ANCIENT TIMES AS VOTIVE OFFERINGS TO THE GODDESS FREYA, GUARDIAN OF CRAFTSMEN WHO USE FIRE. FROM HER NAME, FREYA, COMES THE TERM FRIGGI OR FRIGGING. HIS GLAZES CONSISTED OF BORON ALKALINE MIXTURES AVAILABLE IN THE OKANAGAN WITH ADMIXTURES OF LEAD. HIS SILICA AND ALL ROCK MATERIAL TO BE GROUND WAS FIRST SINTERED IN A FLAME, FAST CRACKED IN WATER AND GROUND IN A HUGE METAL MORTAR AND PESTLE. DIFFERENT PEOPLE WHO WERE ASSOCIATED WITH HIM FROM TIME TO TIME HAVE TOLD ME THAT HE DID THINGS IN MANY WAYS AND SOMETIMES WOULD NOT ADMIT USING OTHER MATERIALS AND METHODS. HE WAS IN MY OPINION CAPABLE OF USING ALL MATERIALS AND METHODS AND IF HE WANTED TO BE AN ANCIENT POTTER ON MONDAY HE WAS CAPABLE OF BEING A MODERN POTTER ON TUESDAY. HE HAD A REMARKABLE SENSE OF HUMOUR AND USED TO TELL ME THAT HE SOMETIMES EVEN CONFUSED HIMSELF. HE COULD BECOME QUITE ANNOYED WHEN ASKED IF HE USED SOMETHING LIKE IMPURE COBALT AS IS MENTIONED IN LEACH AND WOULD ROAR THAT IF HE WANTED TO USE GOSSU HE WOULD GO BACK TO JAPAN. AFFECTATION IN POTTERY WAS ANOTHER ANNOYANCE. WHEN ASKED WHY HE HAD MADE SOMETHING OR WHAT WAS THE REASON FOR THIS OR THAT HE WOULD SAY NOTHING FOR AWHILE AND THEN WOULD EVENTUALLY MUTTER THAT WHO COULD POSSIBLY KNOW. IT ALL DEPENDED ON WHICH SIDE OF THE BED YOU GOT UP ON AND WHETHER YOU HAD HAD A GOOD SLEEP OR NOT. HE DID NOT WANT TO THINK ABOUT HIS POTS JUST MAKE THEM AND

SEND THEM OUT INTO THE WORLD TO DO A GOOD JOB. IF THEY WERE PLEASANT POTS AND AESTHETICALLY GOOD THIS WAS A THING OVER WHICH HE HAD NO CONTROL HE DID NOT, I BELIEVE, MAKE A POT FOR EFFECT. HIS GLAZES FLOWED WITH THE COLORS COMBINED WITH THEM. HE MIXED COPPER, COBALT, IRON, MANGANESE, TIN, ZIRCONIUM, MINE TAILINGS ETC. WITH HIS CLAY AND SOMETIMES WITH WHITE CLAY FROM AROUND WILLIAMS LAKE AND DABBED THIS MIXTURE ONTO THE GREEN THROWWARE. IN USE THEY WERE CONSIDERED ENGOBES. WHEN BISQUE FIRED THEY FUSED SLIGHTLY AND THE GLAZE, MIXED WITH MORE BODY CLAY, PICKED UP THE OXIDES AND CREATED A FLOWING EFFECT SOMETHING LIKE THE ROCKINGHAM FLOW. HE ALSO SPONGED THESE COLORS ON BISQUE WARE AND HE SOMETIMES FIRED THREE TIMES TO GET OTHER EFFECTS. I HAVE SEEN STONE WARE GLAZED WITH ALL THE EFFECTS RECOGNIZED AS DIFFICULT TO ACHIEVE ON HUNDREDS OF POTS MADE BY HIM AND ALL NOT SATISFACTORY TO HIM BECAUSE THEY DID NOT REACH WHAT HE HAD WANTED. HARE'S FOOT, OIL SPOTS, REDUCED REDS, CELADON IRONS REDUCED, ALL OF THESE WHILE BEAUTIFUL IN THEMSELVES WOULD BE CONSIDERED FAULTY BECAUSE THEY DID NOT RESEMBLE THE OTHERS OF THEIR BREED. MIND YOU, HE WAS NOT UNAPPRECIATIVE OF THESE THINGS AND WELL KNEW THEIR VALUE AND SOLD THEM IN CHICAGO AND BEYOND FOR A GOOD PRICE. HOWEVER IF 99 BUTTER DISHES CAME OUT FLOWING GREEN AND ONE CAME OUT REDUCED COPPER RED THIS MEANT THAT IT HAD TO BE MADE AGAIN TO MAKE UP THE ORDER. THIS I BELIEVE IS ONE OF THE DIFFERENCES BETWEEN POTTERY MADE AS A LIVING (A CRAFTSMAN POTTER) AND POTTERY MADE AS WORKS OF ART BY ARTISTIC DESIGNING CRAFTSMEN. I CANNOT TELL YOU HIS VIEW OF THESE ACCIDENTS, AS AT ONE TIME HE WOULD CROW LIKE A ROOSTER WITH PLEASURE AND ANOTHER TIME WOULD SCOWL AND WE WOULD GO DOWN THE ROAD FOR A BEER. WORK IN THE POTSHOP WAS AS IN ALL PRIMITIVE WORKINGS, A SPASMODIC, CYCLIC AFFAIR. ROUTINE CHANGES WERE ROUGHLY AS FOLLOWS: THROW, DECORATE, DRY, GLAZE, LOAD, FIRE, REST, OPEN, EXPRESS

PLEASURE OR RAGE, FOLLOWED BY THE BUYERS' VISITS, PACKING AND SHIPPING AND BACK TO IT AGAIN, ONLY THIS TIME PERHAPS A NEW IDEA OR THOUGHT OR DESIRE TO DO IT ANOTHER WAY. MCNEY WAS NEEDED FOR EXPENSES AND LIVING AND BEER AND COFFEE. LIFE BASICALLY WAS A VERY SIMPLE AFFAIR WITH SERIOUS UNDERTONES. HANGING OVERHEAD WAS THE SICKNESS PROBLEM. ALL THIS WHILE BETWEEN VISITS TO VERNON I WAS BUILDING MY BUSINESS AND WORKING AT MY OWN WORK. WE WROTE BACK AND FORTH AND GOT THINGS FOR EACH OTHER. WE ENJOYED A POTTER'S KNOWLEDGE THAT WITHIN A FEW HOURS DRIVE WAS SOMEONE TO TALK TO AND A SOURCE OF WHATEVER WE DID NOT HAVE AND NEEDED. OUR OTHER POTTER FRIENDS FROM THE STATES AND ENGLAND CAME TO VISIT FROM TIME TO TIME. WE NEVER TALKED POTTERY. NOT IN THE SENSE OF TALKING POTTERY AS THEY DO AT MEETINGS AND SEMINARS ETC. WE JUST TALKED. I HAD A LETTER FROM HIM ONE MONDAY MORNING AND PUT IT ASIDE TO ANSWER DURING THE WEEK. I SUDDENLY FELL ILL AND WAS AWAY FOR TWO WEEKS IN HOSPITAL. I CAME BACK TO WORK AND OPENED THE DOOR AND BENT DOWN TO PICK UP THE ACCUMULATED MAIL. THERE WAS A CUT-OUT CLIPPING FROM A NEWSPAPER LYING AMONGST IT ALL. I OPENED IT AND READ IT. MY FRIEND HAD DIED SUDDENLY FROM ACCUMULATED AILMENTS OF HEART AND LUNGS AND A HOST OF POTTERS TROUBLES. I PUT THE CLIPPING AWAY. MY FRIEND WAS DEAD AND BURIED. IT WAS TOO LATE TO GO TO VERNON. IT HAS BEEN LONELY IN THE YEARS SINCE. ALL THIS RAN THROUGH MY HEAD AS I LOOKED AT THE DISPLAY OF MY FRIEND'S POTTERY IN THE SHOP WINDOW.

DAVID LAMBERT

ISLAND POTTERS SUPPLY

1700 Kings Road,

Victoria, B. C.

Tel: EV 5-8113

Clays

Chemicals

Frits

Glaze Stains

Underglazes : Overglazes : Lusters : Gold, Platinum

Egyptian Paste

Books

Wheels

Kilns

Write for Catalogue

Kiln Furniture

Metal Enamel

Equipment

PINEHILL POTTERY

Visit Frances Hatfield, Pinehill Pottery, Hghwy. 97,
Winfield, B. C. Open Sat. and Sundays 10:00 - 5:00, for a
comprehensive collection of Canadian Handcrafts. Also
Okanagan dealer for the Plainsman Clays, raw materials
for glazes and Ready-Mix Levell Glazes.

SWAP - a variety of moulds for a
power-driven wheel

W. G. Griffiths: AMhurst 1-1259



photo: Jack Dale.

"HAPPINESS IS CALLED JEREMY"
at
LAMBERT POTTERIES LTD
4316 FRASER ST. VAN.10 B.C.

"THE WESTERN POTTER" is published by the B. C. Potters' Guild quarterly. It is mailed to members free. Membership dues are \$3.00 a year. Individual copies of "THE WESTERN POTTER" can be purchased for 25¢ each. Advertising rates are \$10.00 per page, \$5.00 for half a page and \$2.50 for quarter of a page. Wanted or For Sale ads with up to 20 words may be placed for a minimum charge of \$1.00. Ads with more than 20 words will cost 5¢ extra for each additional word.

Editor: Mr. Tam Irving,
5809 Marine Drive,
West Vancouver, B. C.

Corresponding Secretary:
Mr. William Farsk,
9468 - 115A Street,
North Surrey, B. C.

Note: Permission should be requested from the B. C. Potters' Guild to reprint any part of this publication.

"THE WESTERN POTTER" is published by the B. C. Potters' Guild quarterly. It is mailed to members free. Membership dues are \$3.00 a year. Individual copies of "THE WESTERN POTTER" can be purchased for 25¢ each. Advertising rates are \$10.00 per page, \$5.00 for half a page and \$2.50 for quarter of a page. Wanted or For Sale ads with up to 20 words may be placed for a minimum charge of \$1.00. Ads with more than 20 words will cost 5¢ extra for each additional word.

Editor: Mr. Tam Irving,
5809 Marine Drive,
West Vancouver, B. C.

Corresponding Secretary:
Mr. William Farsk,
9468 - 115A Street,
North Surrey, B. C.

Note: Permission should be requested from the B. C. Potters' Guild to reprint any part of this publication.

HIGH FIRE KILN

Made in Canada



COAST CERAMICS LTD. own high fire Kiln CC-OT-18 approved by Canadian Standards Association.

- 16½" wide by 18" deep
- 4500 watts. 220-230 volts
- Three 3-Heat Switches
- Kanthal A-1 Elements
- Complete with Stand
- High Fire 2300°F 1260°C

COMPLETE POTTERS' SUPPLIES

COAST CERAMICS LIMITED

3739 West 10th Avenue
Vancouver 8, B.C.

Tear off and Send

MEMBERSHIP APPLICATION

I would like to become a member of the B. C. Potters' Guild

NAME _____

ADDRESS _____

CITY _____ ZONE _____

Send cheques plus exchange to Treasurer of the B. C. Potters' Guild:

Mr. Jack Diggle,
1070 West Keith Road,
North Vancouver, B. C.

(Membership Fee - \$3.00)